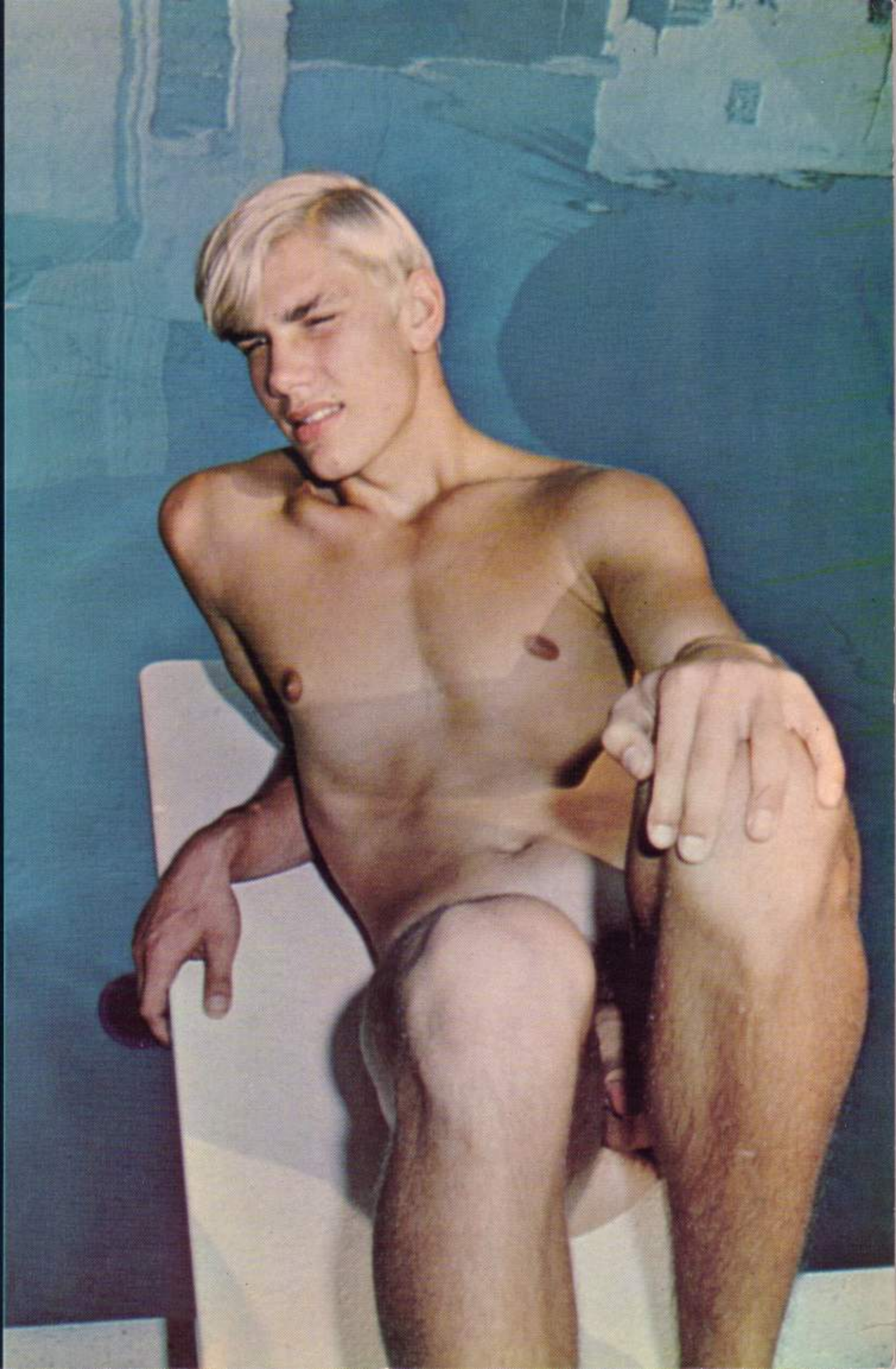
GALERIE 2



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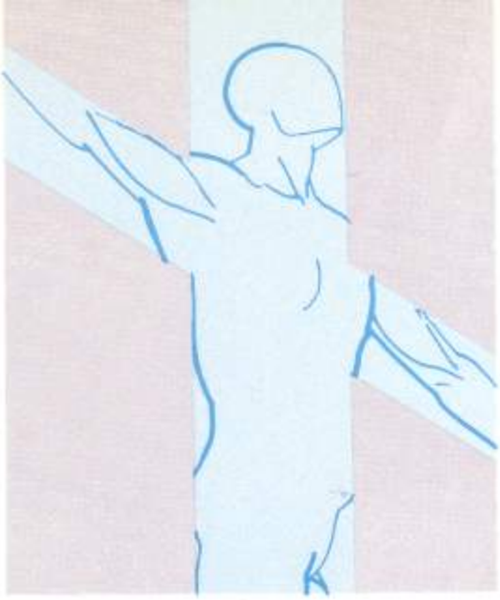

GALERIE 2

the male figure -

as interpreted in photo and drawing

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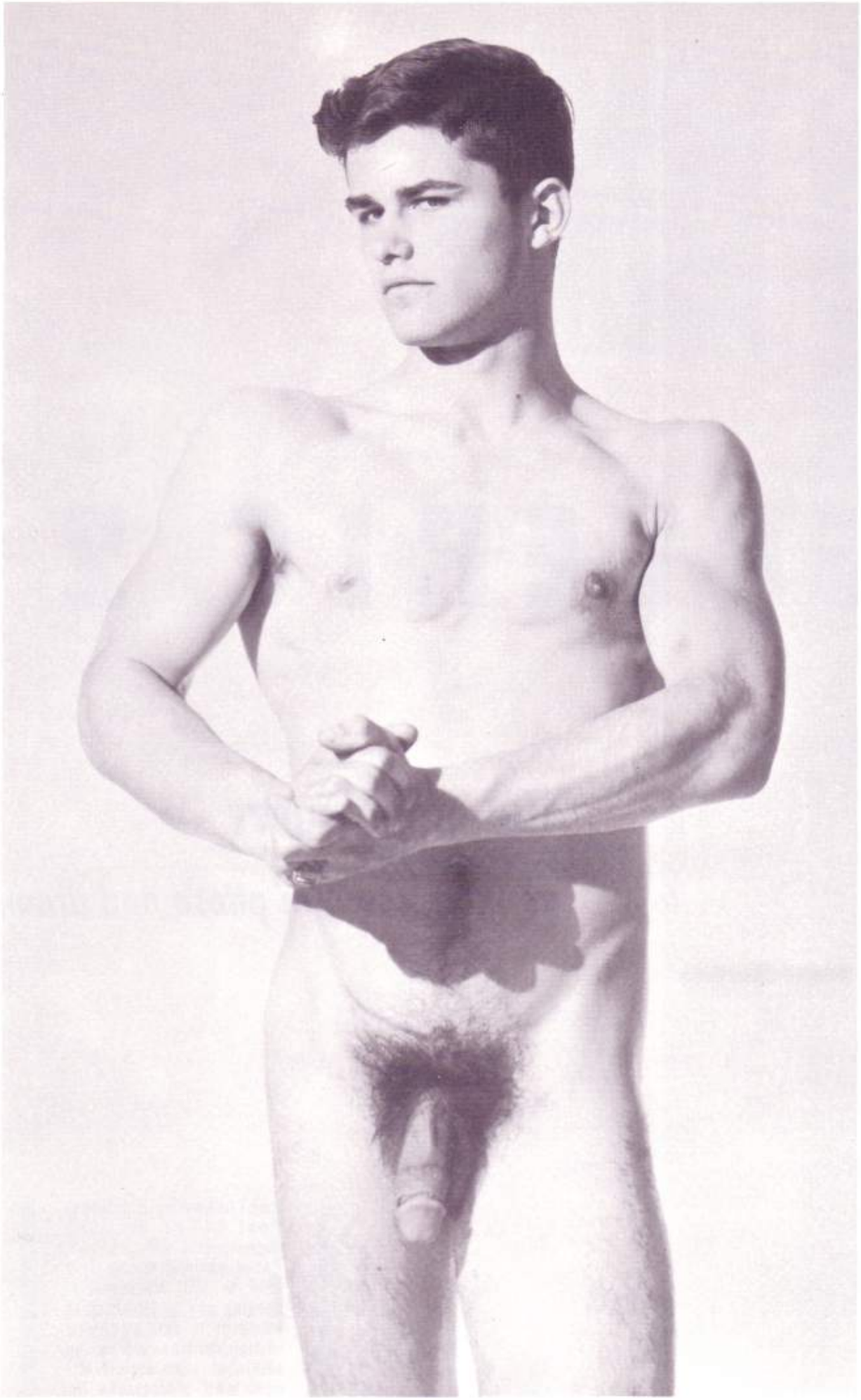

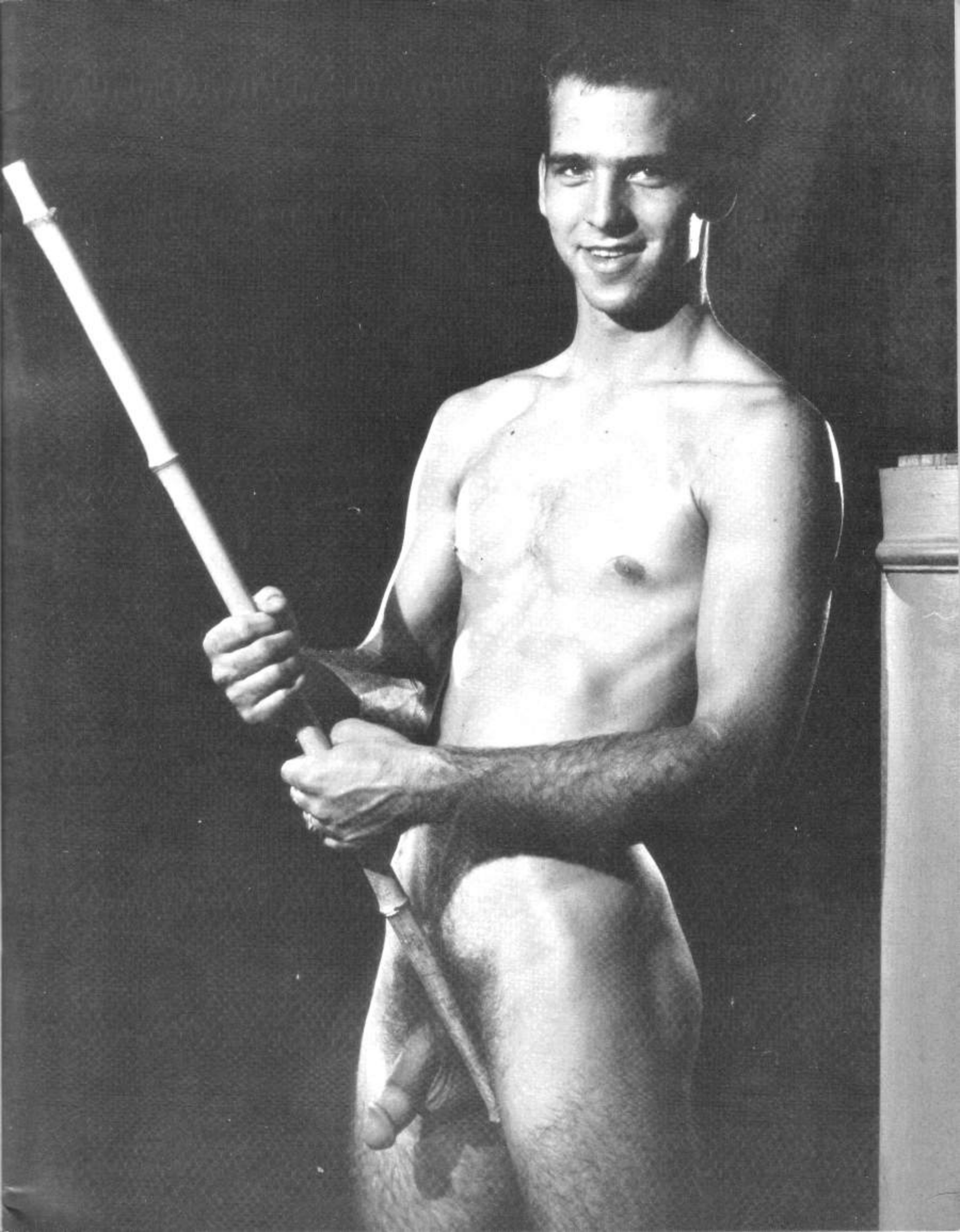

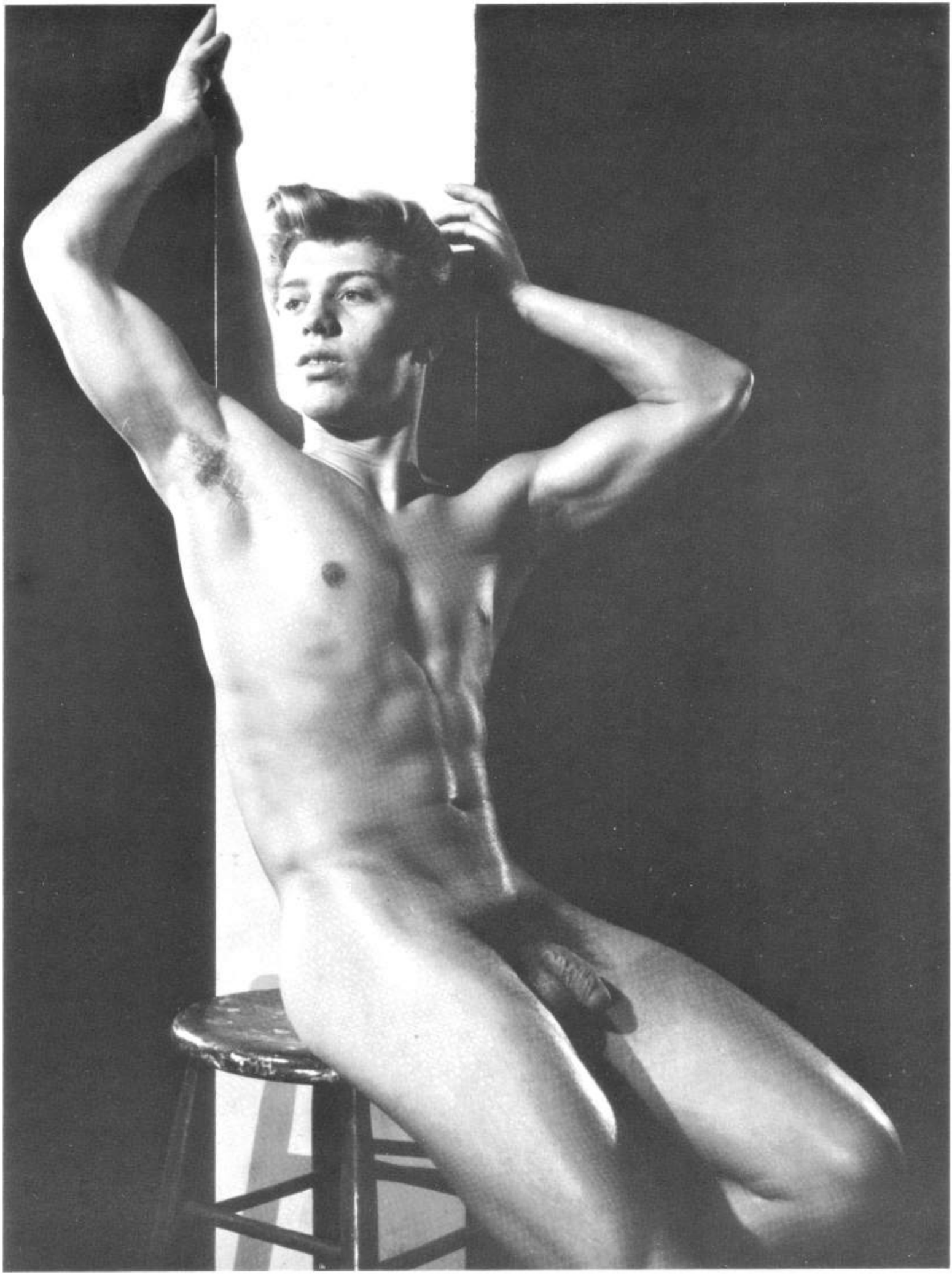

The human form has been the favorite subject of artists and art lovers since the dawn of history. No other subject can provide such a technical challenge nor evoke so full a range of feeling and meaning when viewed by the art lover. Unfortunately, photographic documentation of the human figure is not balanced. A wealth of material featuring the female figure is available from countless sources, but the male figure is unjustly neglected and avoided.

To help fill this gap, we offer this portfolio featuring the male figure together with pertinent commentary. The photography has been selected to realistically reflect life – the beautiful has not been overused and the ordinary has not been avoided. Furthermore, we cannot subscribe to the monstrous notion that the nude figure, whether male or female, is an object of shame or revulsion and must be kept covered at all costs to artistic sensibilities. Therefore, no attempt has been made to artificially 'cover' any of the photographs in this portfolio.

It is our conviction that the body of man is clean and wholesome and should be viewed with esteem and serenity when seen in its totality. Obscenity is very much a figment of the imagination and exists only in the eyes of the beholder. Man's body – in all its infinite variations – was created in God's image, and He created all things good. To think otherwise is to credit God with a 'dirty' mind.

If you enjoy this portfolio, tell your friends about it. If you are not able to obtain Galerie at your local newstand, write to us and we will notify you when new issues are published. Copies can be purchased direct from us.

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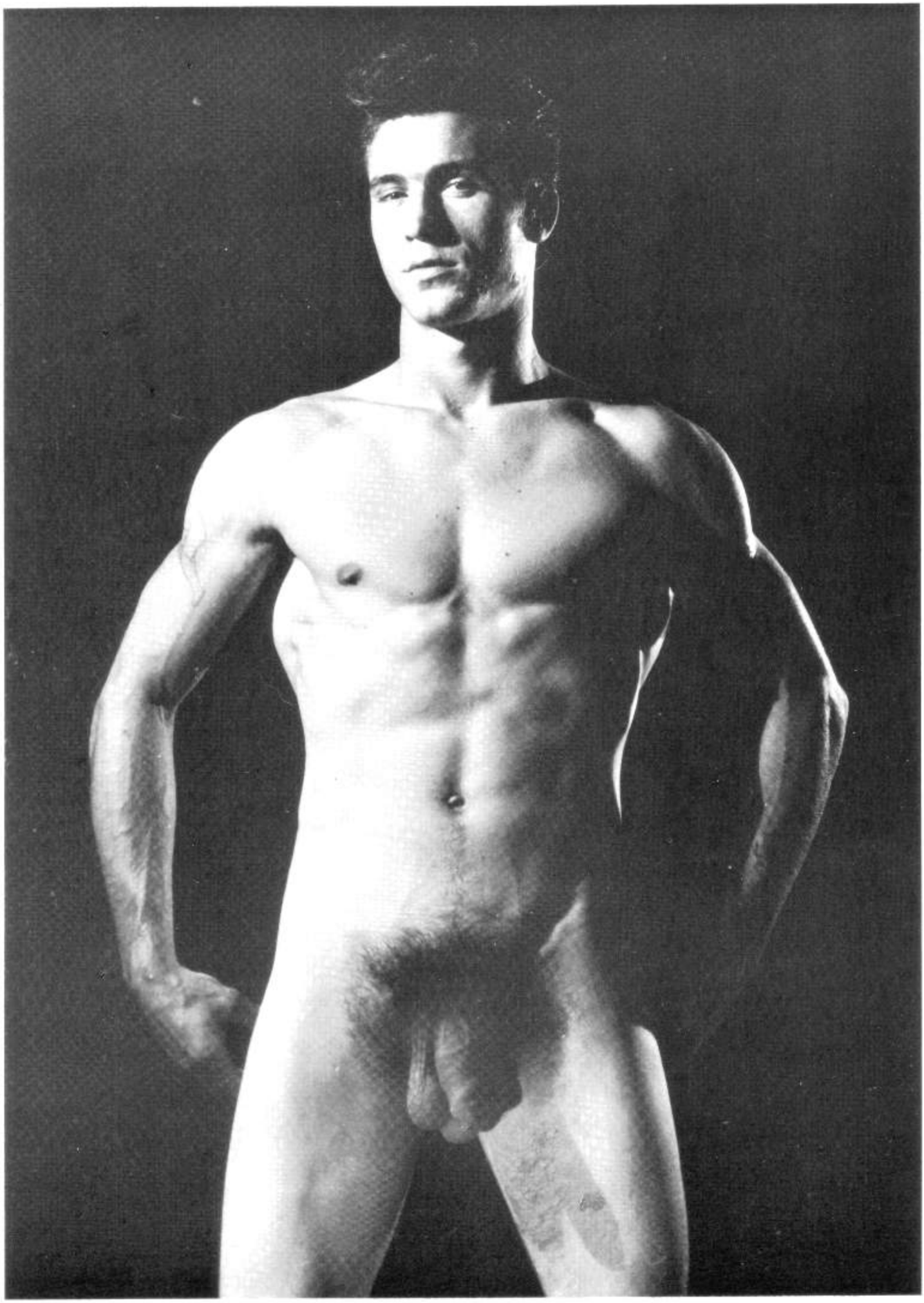

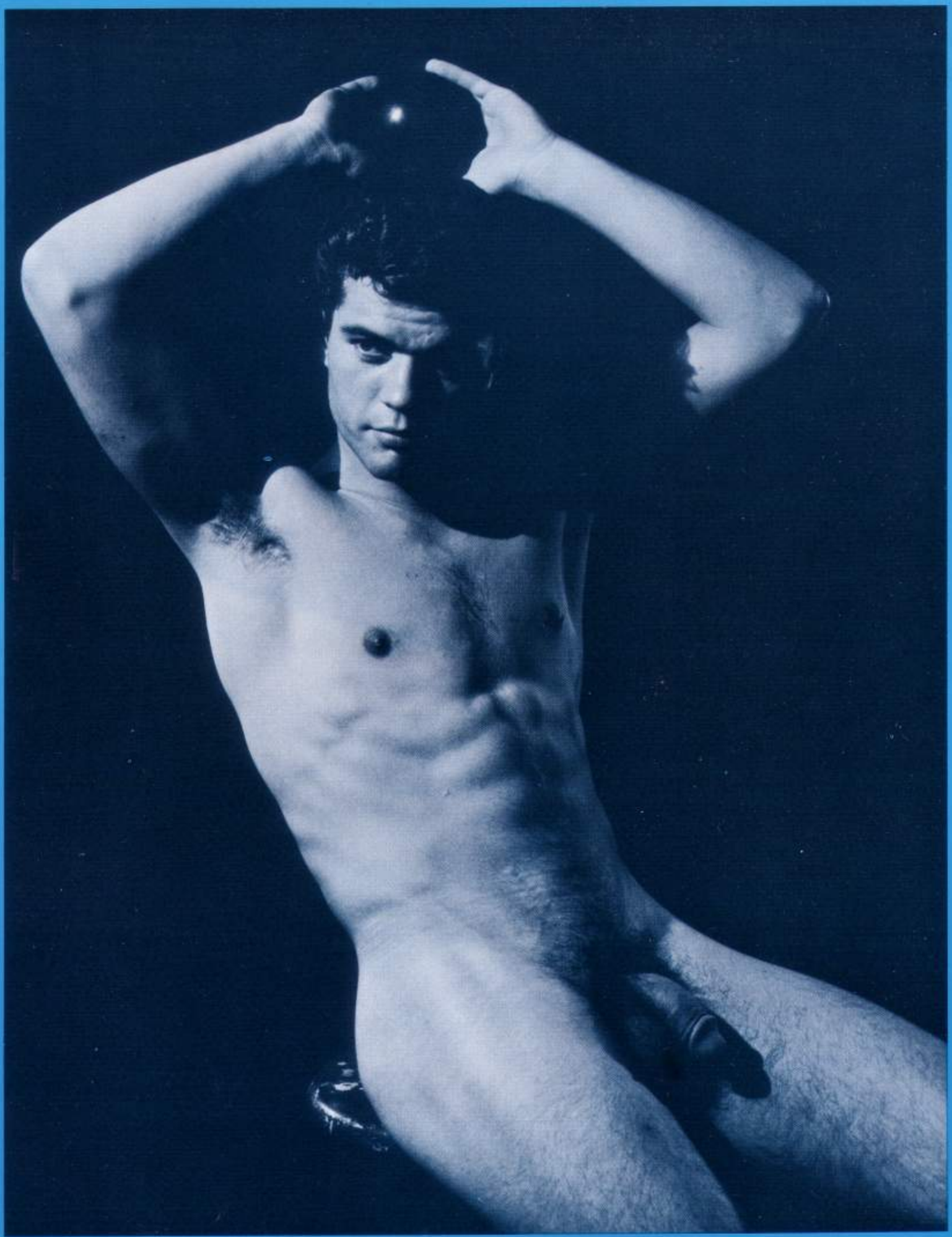

The Figure in Art

Man has always lived in this envelope of skin and tissues firmly but fluidly anchored onto the frame of bones and nerve ends that animate what Degas, a great draftsman, described as, "The body of man is a machine which winds its own springs." Artists have always drawn the body, from the images scratched on the stone walls of the Lascaux Caves by the cavemen, to the latest return to the figure that has replaced the avant-garde non-objective in modern art.

What was long accepted as reality in the drawings of the great masters, Da Vinci, Michelangelo, Ingres, Durer, and others, the camera showed the artists to be more than copying form and shadow. Masters like Goya and Rembrandt added something in drawing the body, gave it a mysterious extra, a sensation, an added emotional content that no camera, no realistic artist copying every shadow, every twist and turn of a body can get.

The image appears best realized when it's done on a bit of paper, and the hand and the pen or pencil or the chalk freely flows the drawing onto the blank surface. Suggestion is the best master of drawing, for every genuius working in line and pattern soon finds out that what he is reproducing is not the figure itself but a series of symbols that his magic brings into acceptance as a body walking, standing, suffering, expressing joy in its muscles, its proportions.

There is now no one true way to look at the body. Every age has seen it differently. Collectively it remains man and woman, but 15th century man is not 20th century you and me. Nor are the shapes of the gods, the saints, the same as that broken humanity that Van Gogh so carefully put down in an almost clumsy compassion of his love of humanity.

In the beginning of the age of great European drawing there was a mastering of the anatomy, the geography of the human body. Each drawing, with delight in the proper muscle in its place, is a discovery. The shading brings out the swell and play of limb and muscle. Cross hatchings suggest the atmosphere in which this collection of parts and forms lives and moves. But soon something else is added. To knowledge comes emotional content in thin pen or reed lines. This is the artist's own evaluating. He lifts the

body to the level of a suffering humanity. He begins to make technical drama of the godhead, of holy themes through new arrangements of human bodies.

With the passing of the pious centuries, the drawings change. The courts of kings and the portfolios of merchants seek a sensual content, a joy in living. A respect for the body has turned to a delight in it.

These nudes, these curvings of animated limbs in play by Renoir and others, a moving of heads and torsos, speak of a casual easy gayness to be found in the body. Rodin and the moderns share this keen interest in presenting rapture - an extension beyond reality - into a kind of ballet of postures and graces. Clothed, the body historically assumes the problems of its times; lost are the pagan graces. The Renaissance enjoyments of riches gives way to man in an enigma.

The greatest miracle are the drawings themselves. Mere marks on paper, lacking color in most cases, avoiding usually finished detail, art has never reached such a surcharged skill in rendering a model whose secrets have not yet been fully put down. Each seeking artist will find his own new way of stating in a drawing his version of a universal pattern. ■■■

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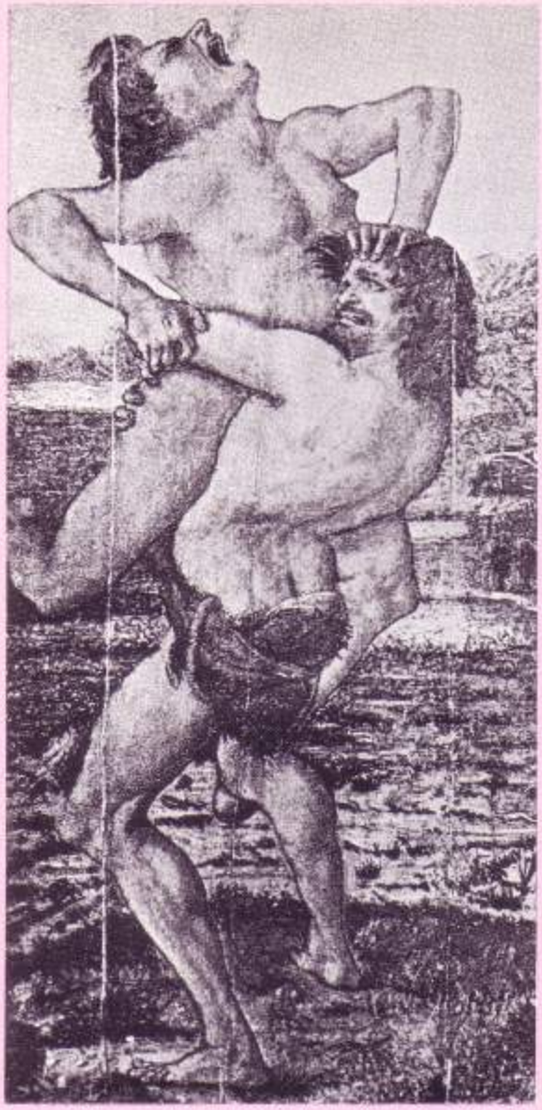
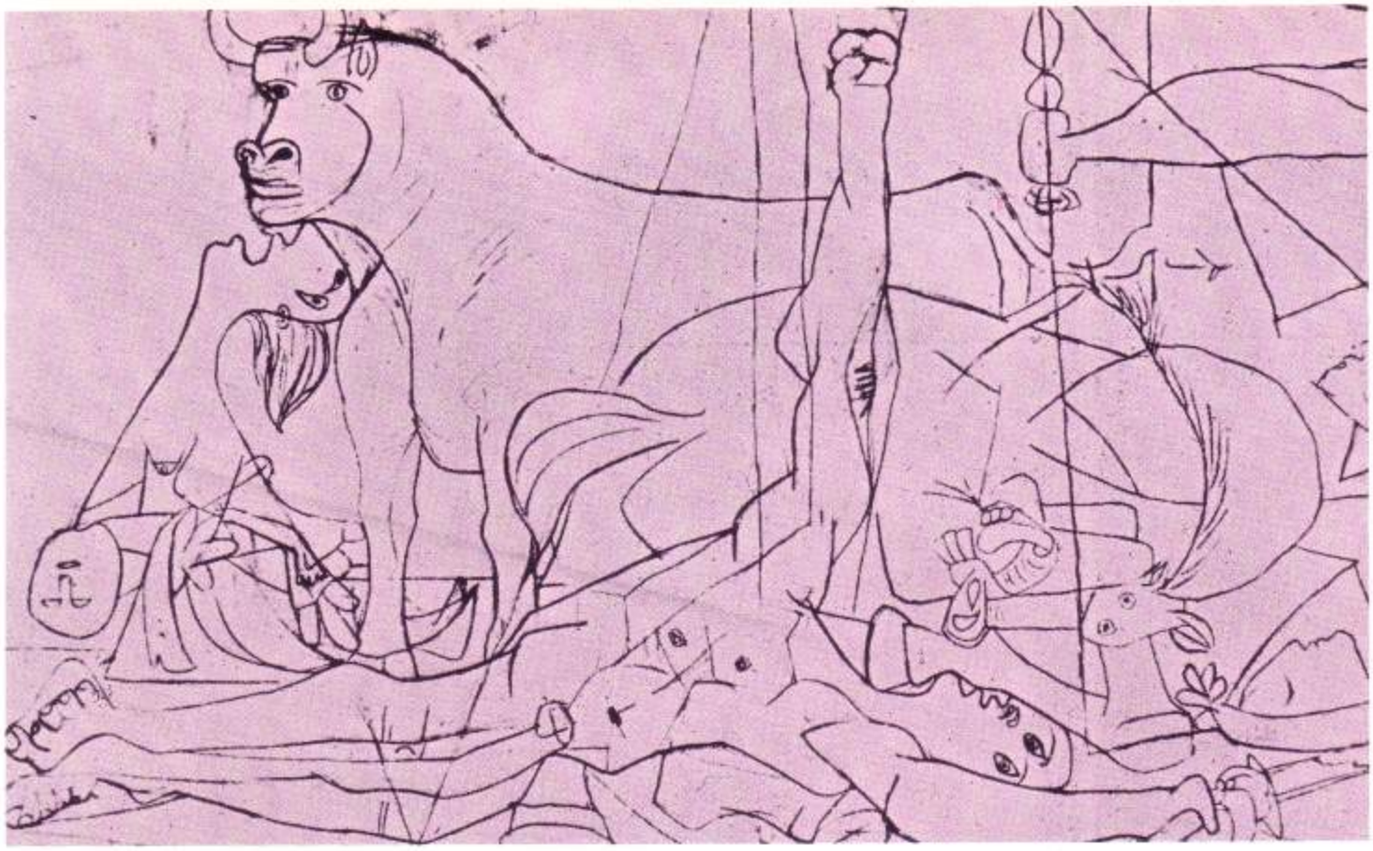
NICOLAS POUSSIN. Pen and ink and bistre wash.
Musee Conde, Chantilly, France.

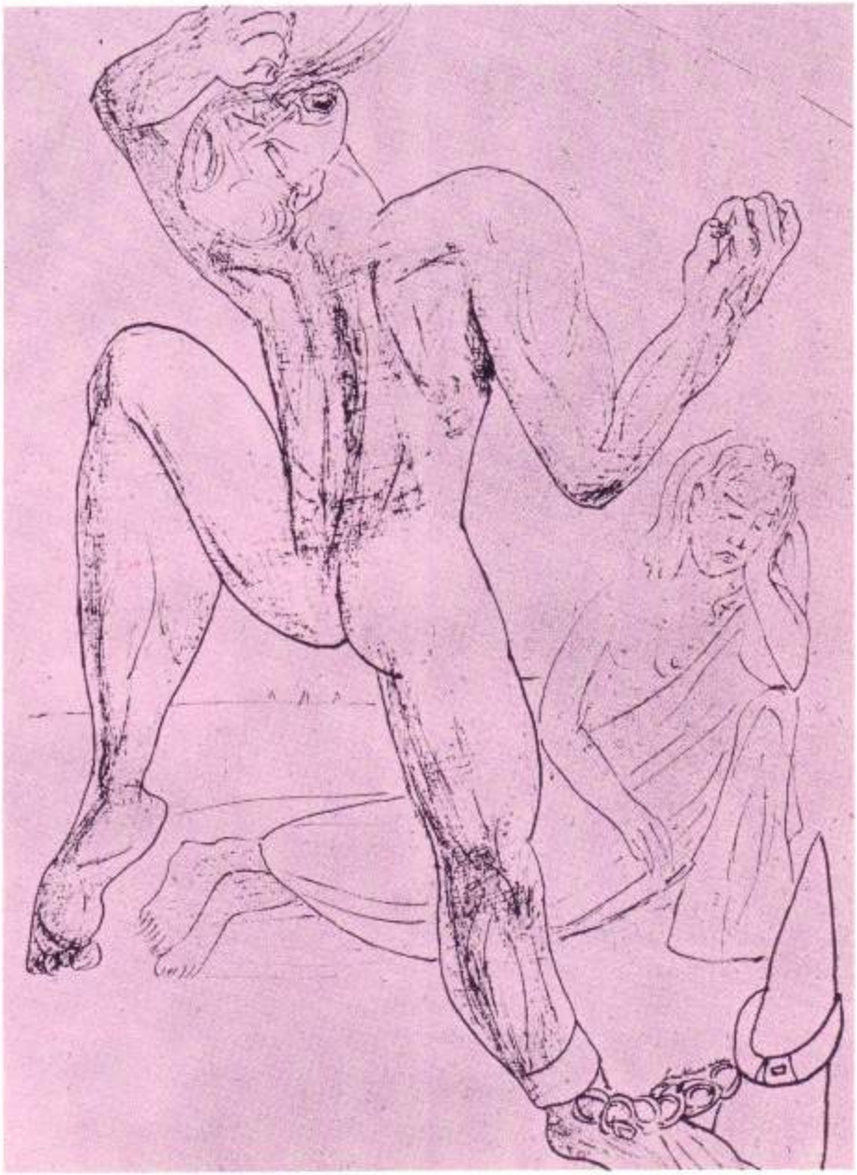


Pollaiuolo, one of the masters of the nude in action, here shows Hercules crushing Antaeus.

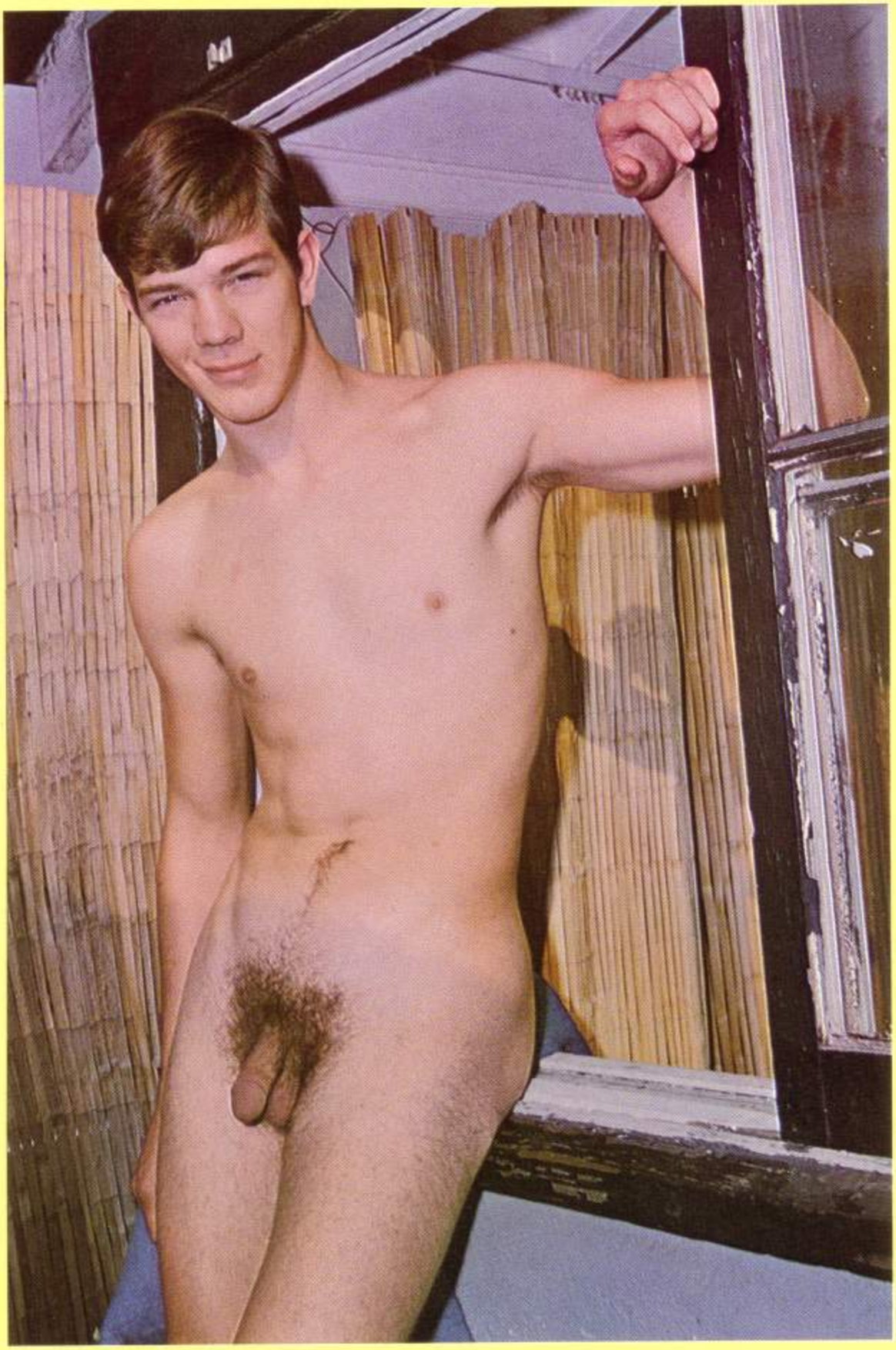
Paul Cadmus has echoed Signorelli's THE DAMNED in this beach locker room. The whip has been playfully converted to the damp towel about to strike the unsuspecting youth drying his back.

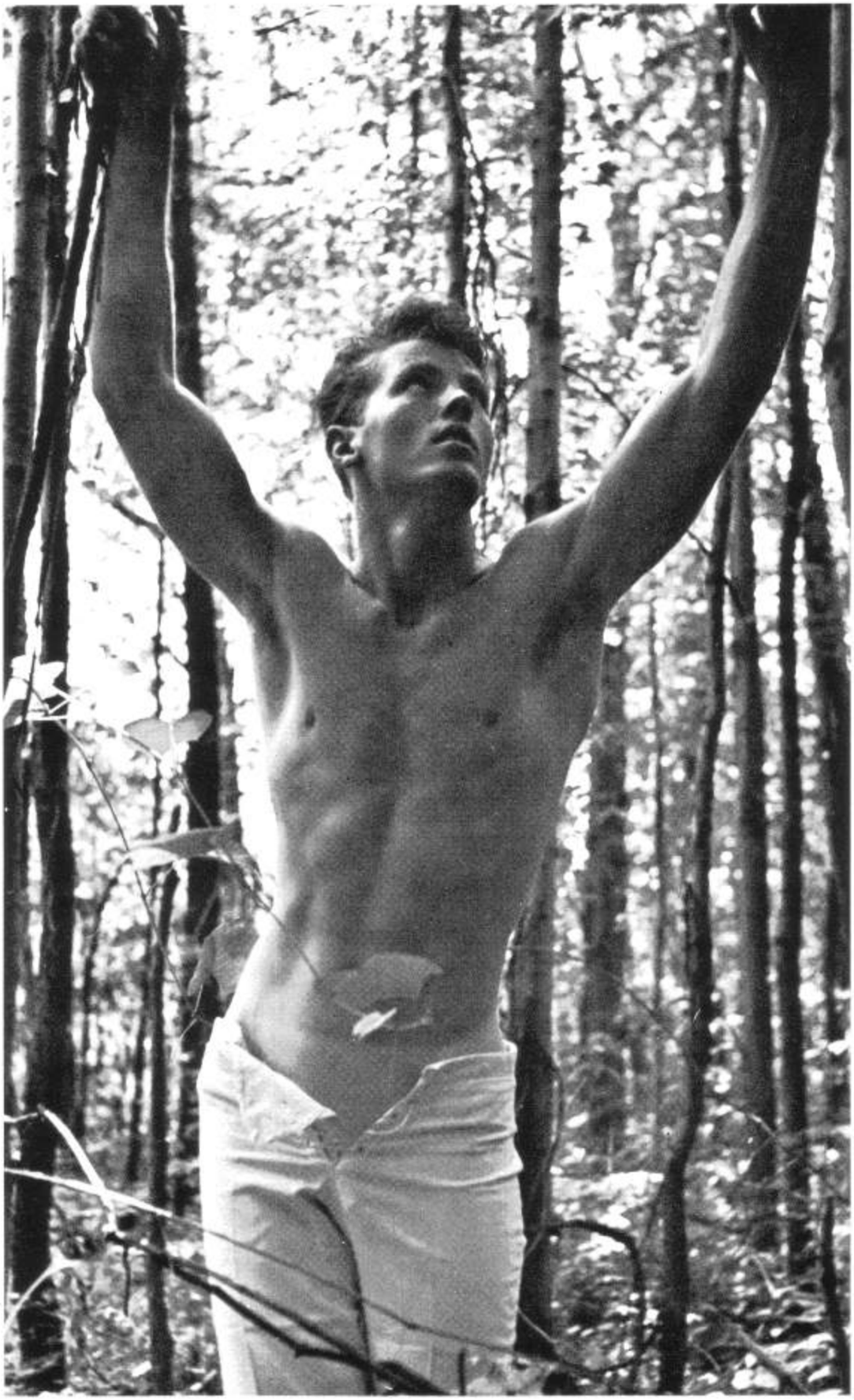


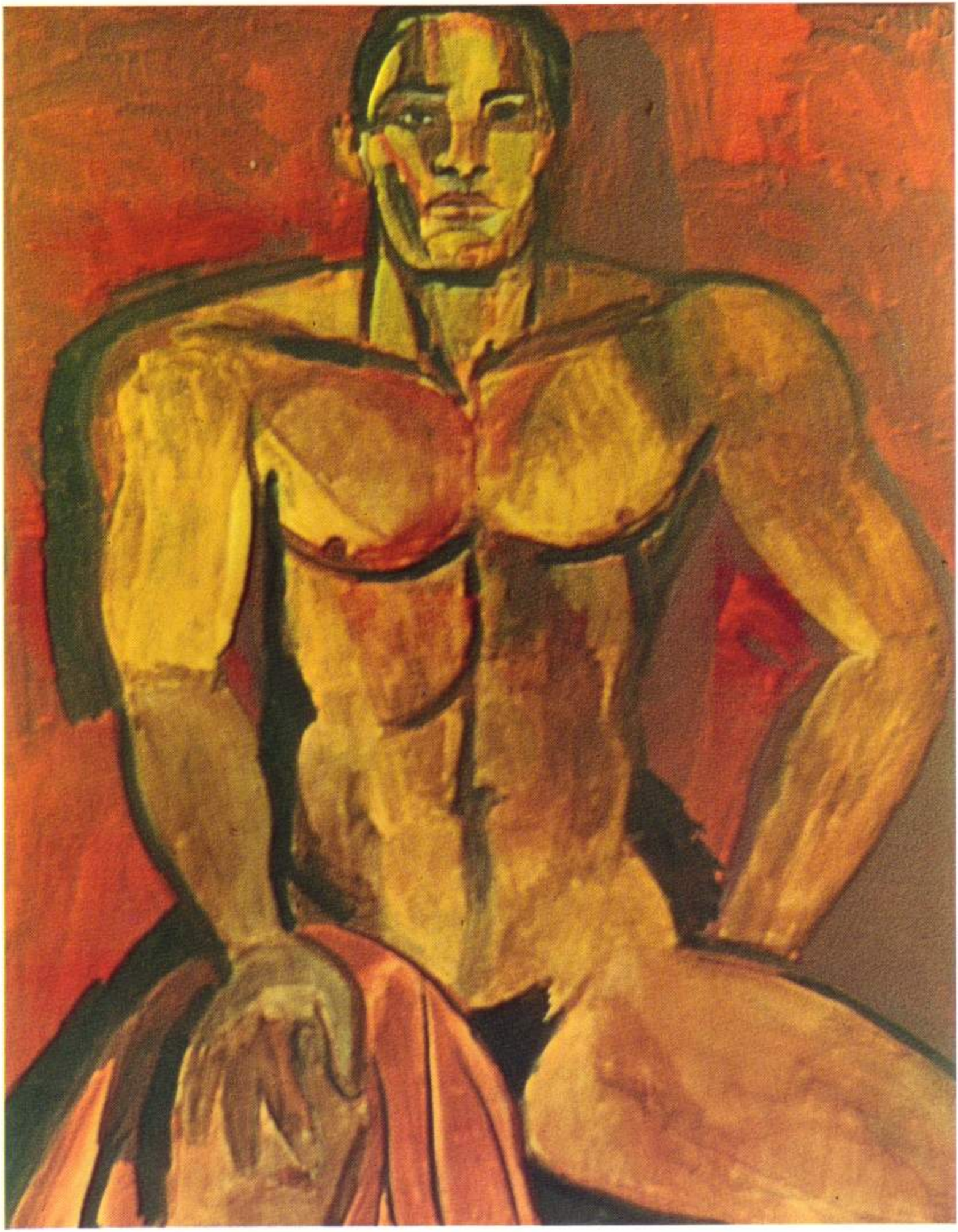
The naked and defeated dead warrior with broken sword and upraised arm registers Picasso's protest to the brutalities of war in this detail of the now-famous mural GUERNICA.

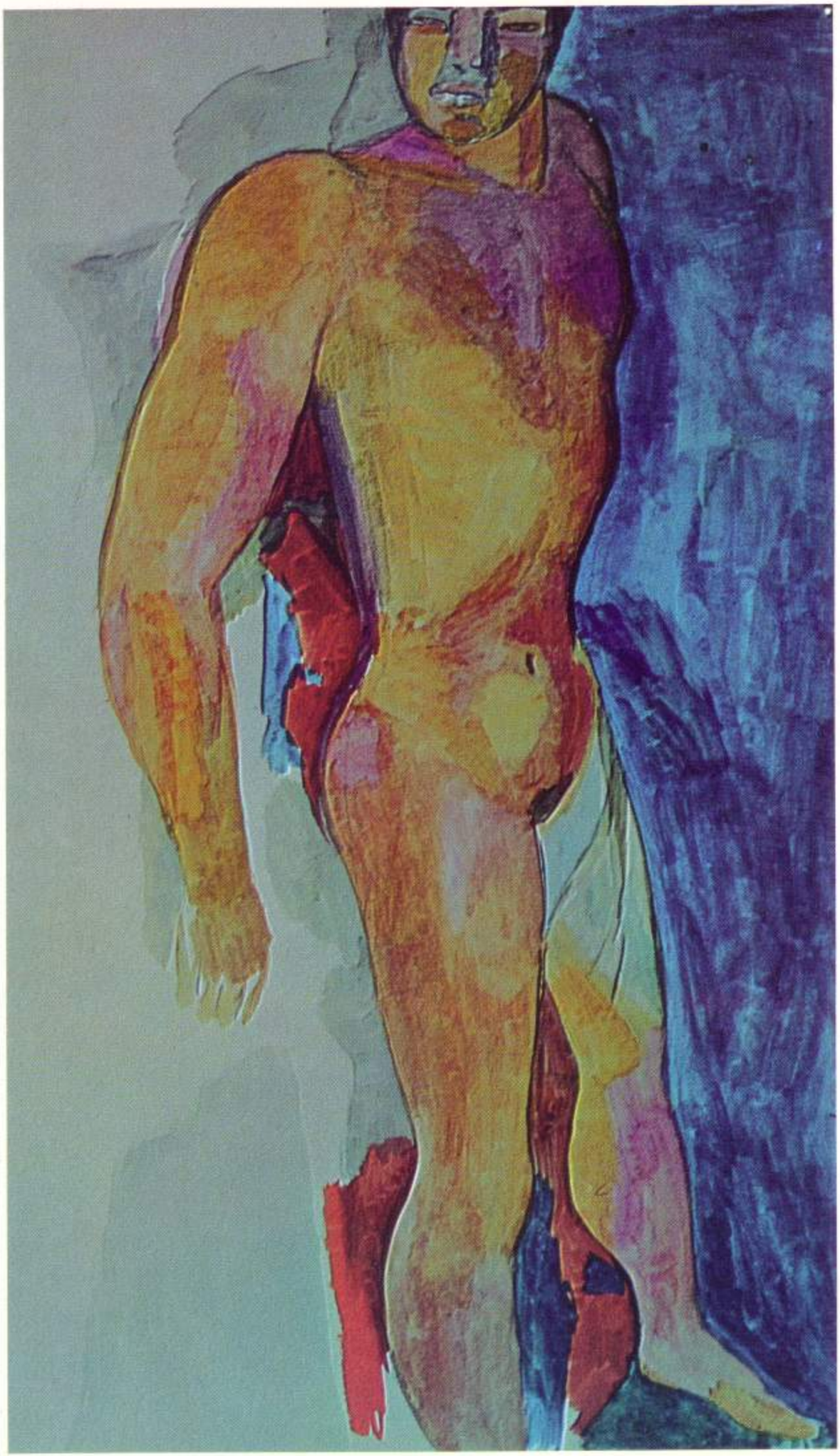


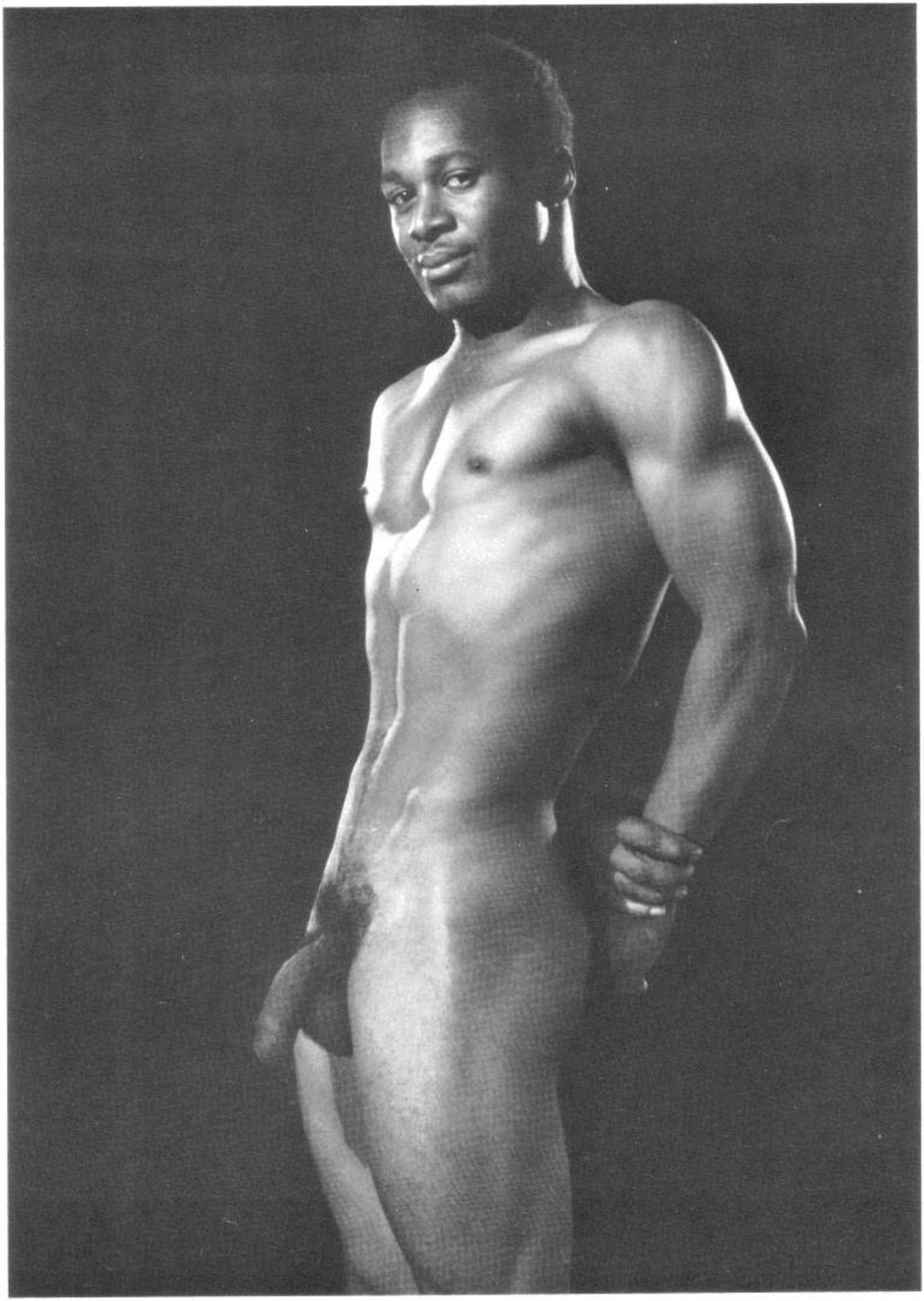
Max Beckmann in THE CHAINED ONE with a few lines shows how expressive the male nude can be. Through the stifled scream, spread-eagled body, and chained leg, he makes us feel the agonizing boredom, the urge to break free of the bonds that holds us to a job, a person, or a situation.

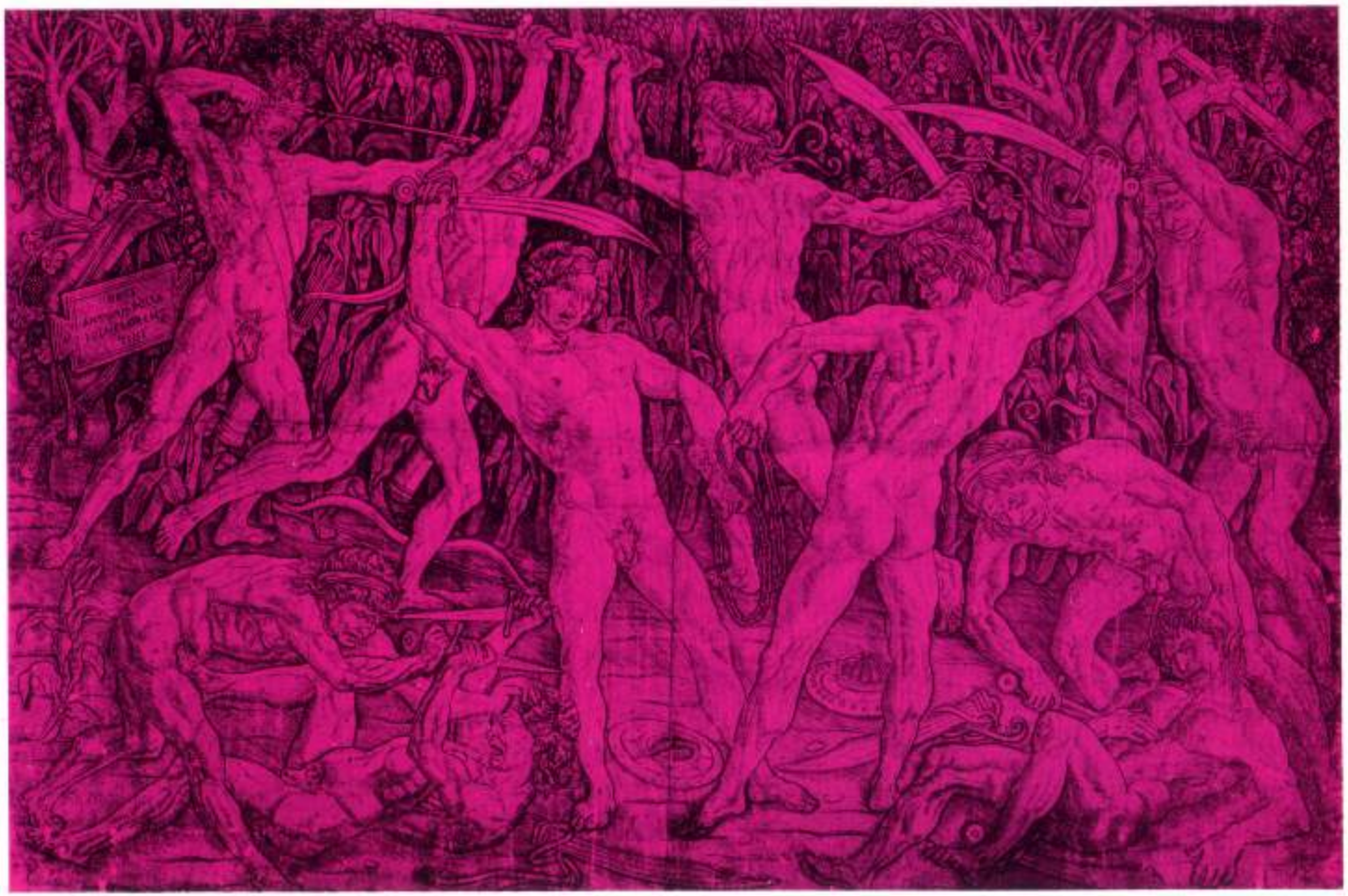




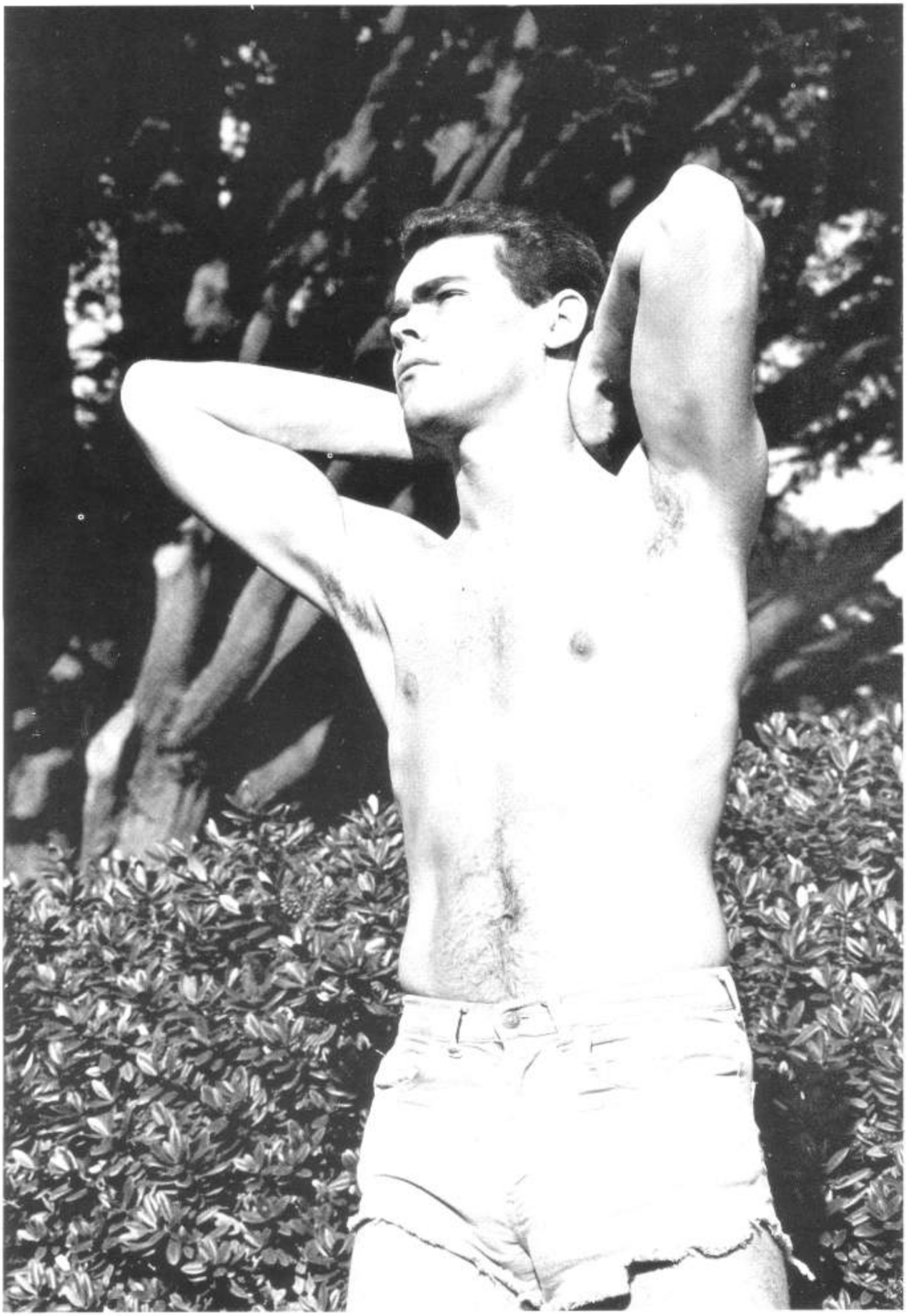






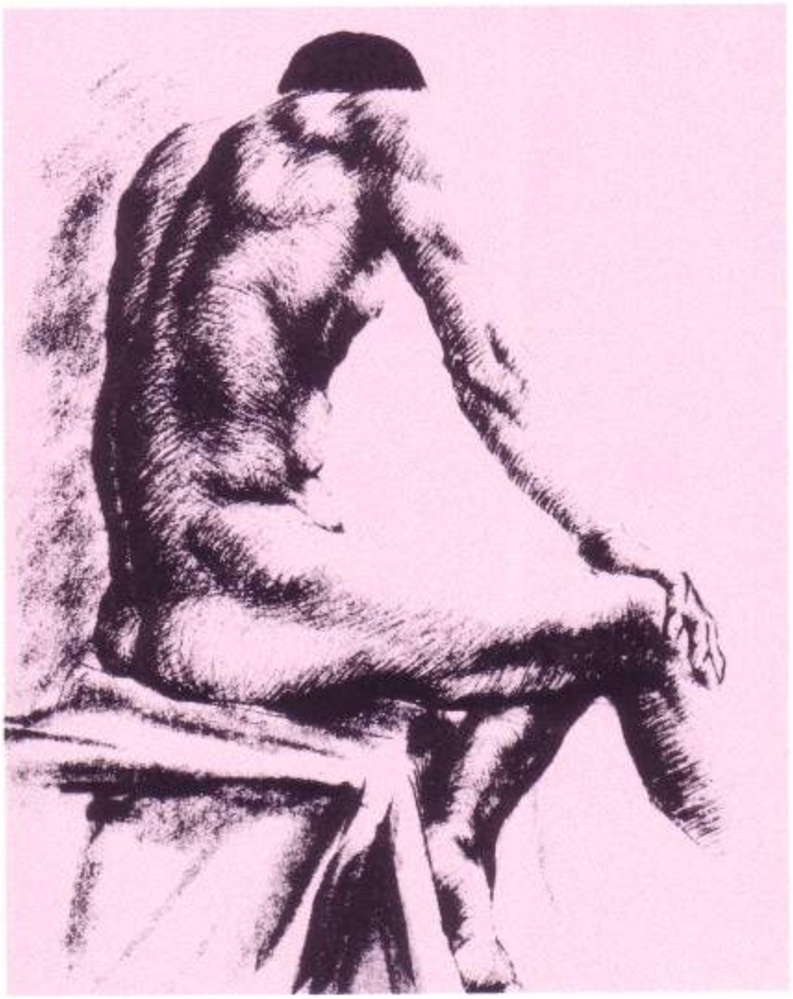


POLLAIUOLO - *Battle of the Naked Men.* Metropolitan Museum of Art.

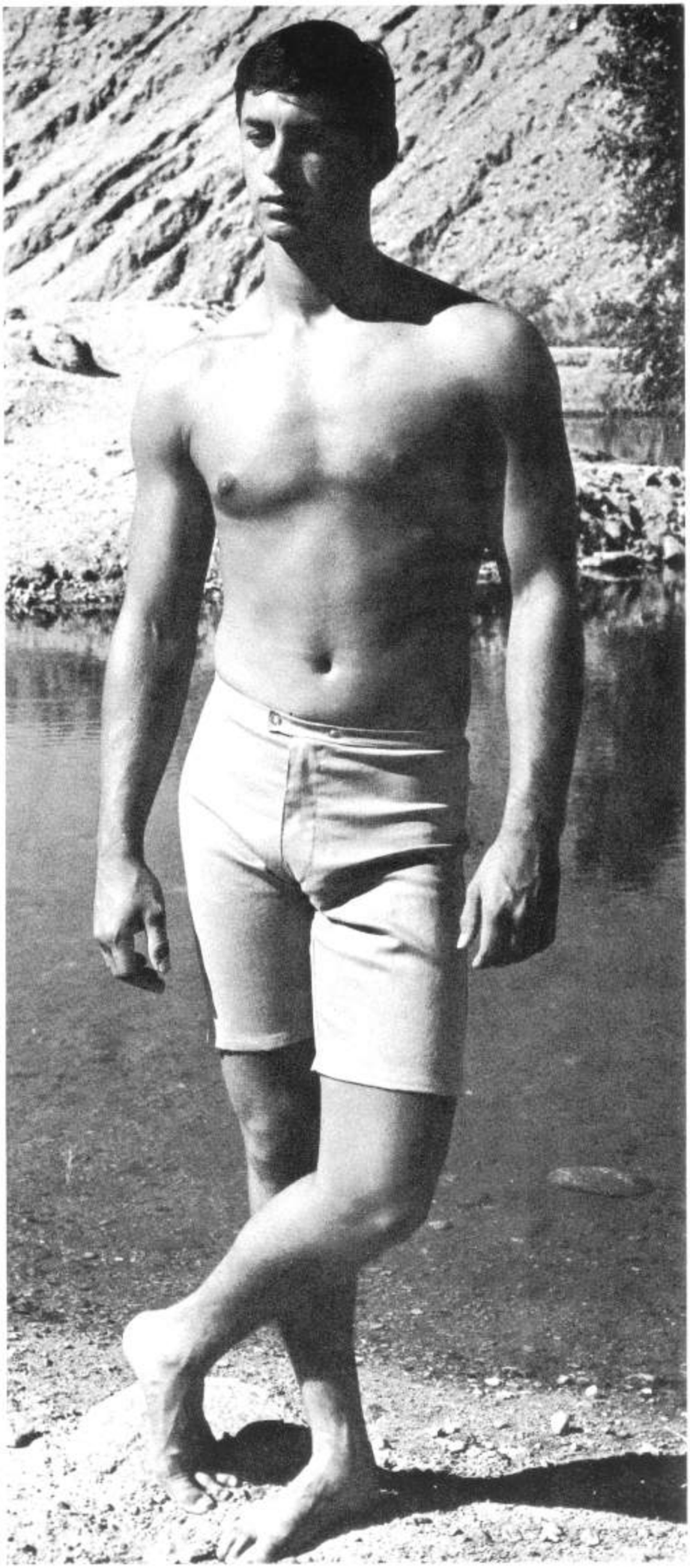


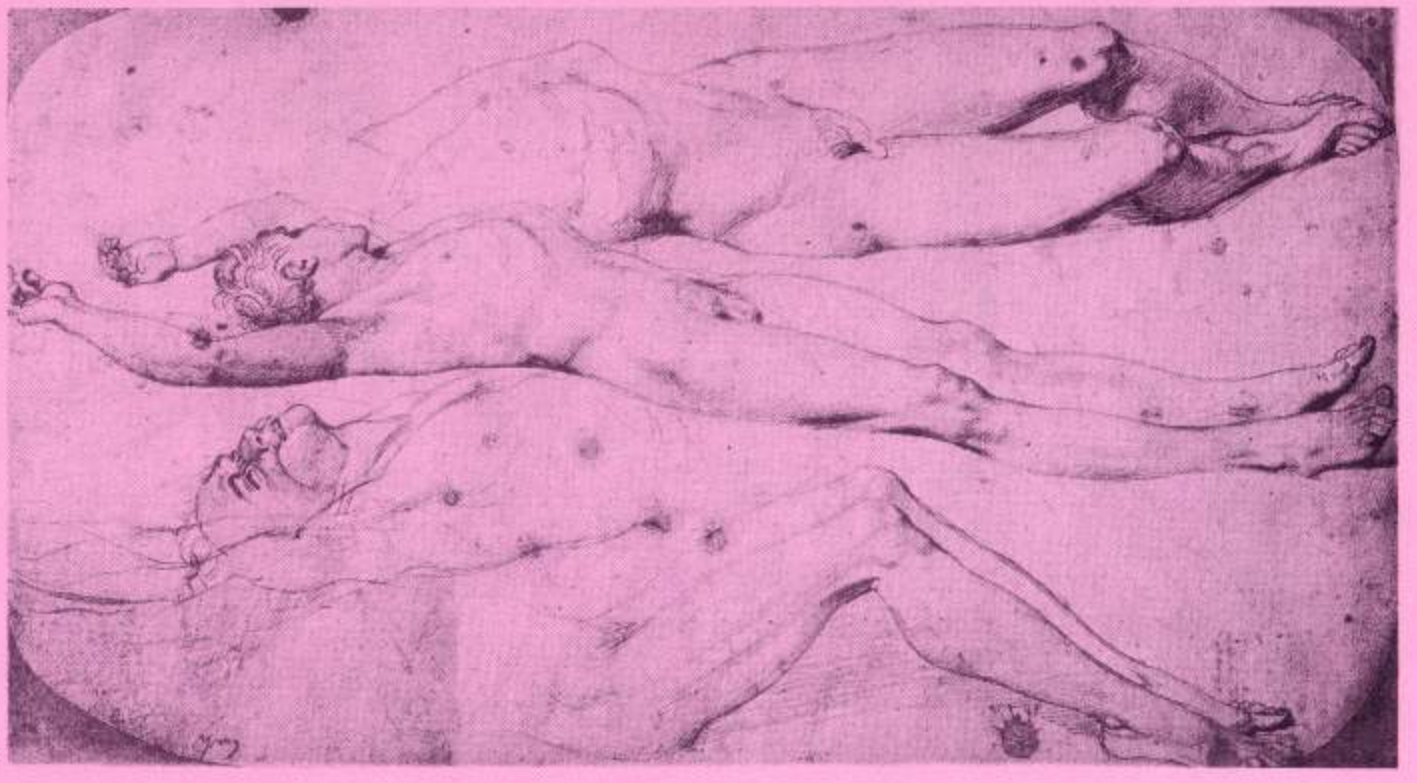
"Unto the pure all things are pure: but unto them that are defiled and unbelieving is nothing pure, but even their minds and conscience is defiled."

Titus, i, 15



FRANCOIS BOUCHER. *Sanguine.*
Library of National School of Fine Arts, Paris, France.





INGRES - *Studies for the Dead Body of Acron.* Metropolitan Museum of Art.